Warren Sonbert - Plans

This current project continues the editing investigations of my recent work: NOBLESSE OBLIGE (1981), THE CUP AND THE LIP (1986), HONOR AND OBEY (1988). What is generally most strategic in this kind of filmmaking is the ongoing application of a variety of ways of seeing and juxtaposing. Continual shootin and structuring should connect to the kinetic experience. To produce works that may be read as light and dark, casual and gripping, loose and directed. A palpable hit is achieved when the eye and the mind receive conflicting, turbulent yet ultimately satisfying (in the classical stance) resolutions: To activate coherent surprise. Images are like notes, or clusters of chords, in which the ebb and flow of inherent tensions generate cinema. Like music, film operates in time: Giving only so much in duration to absorb, read and digest before the new image triumphs over, reinforces, contradicts, plunges against or stares blankly at its predecessor. As in Proust or a house of cards each image functions as a resonance or reference to the others. And there should be something that both nudges the images forward, whether connectors of color, geometric shape, narrative shifts or directional pulls but also a startling divergence as divisors of motion, lighting, focal length or suggestive composition. These works are anti-Eisensteinian, proffering choice without didacticism; the only finger-wagging is towards oneself, the viewer. Uneasy rapture wouldn't be a bad result on an alert receiver's part and an artist's battle "plans" tactics could hardly hope to ignite more.